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the height to which the art of binding books can be carried in these days. A very richly tooled cover, bound by the Riverside Press, was from a design by Mr. Bruce Rogers, who also showed a few examples of his excellent printing. Mr. J. S. M. Smith contributed a number of delightful illuminations.

Pottery was represented by a small group of six pieces which were, perhaps, the cream of all that Mr. Hugh C. Robertson, of the Chelsea and Dedham Potteries, did during his lifelong search for the secrets of the past. They certainly represented a very high mark in modern pottery, and it is hoped that they may be

secured for one of the great museums. Prof. Charles F. Binns contributed a few beautiful examples, and was, in a way, further represented by the work of two pupils, Mr. Arthur E. Baggs and Miss F. E. Walrath, the latter showing a number of pieces of high-fire porcelains which were full of promise.

Taken all in all this little exhibit was perhaps as well balanced and as full of encouragement as any which has been heretofore brought together. It is to be hoped that the interest which it aroused may lead the Museum authorities to make such an exhibit an annual occurrence hereafter.

THE CARNEGIE INSTITUTE'S EXHIBITION

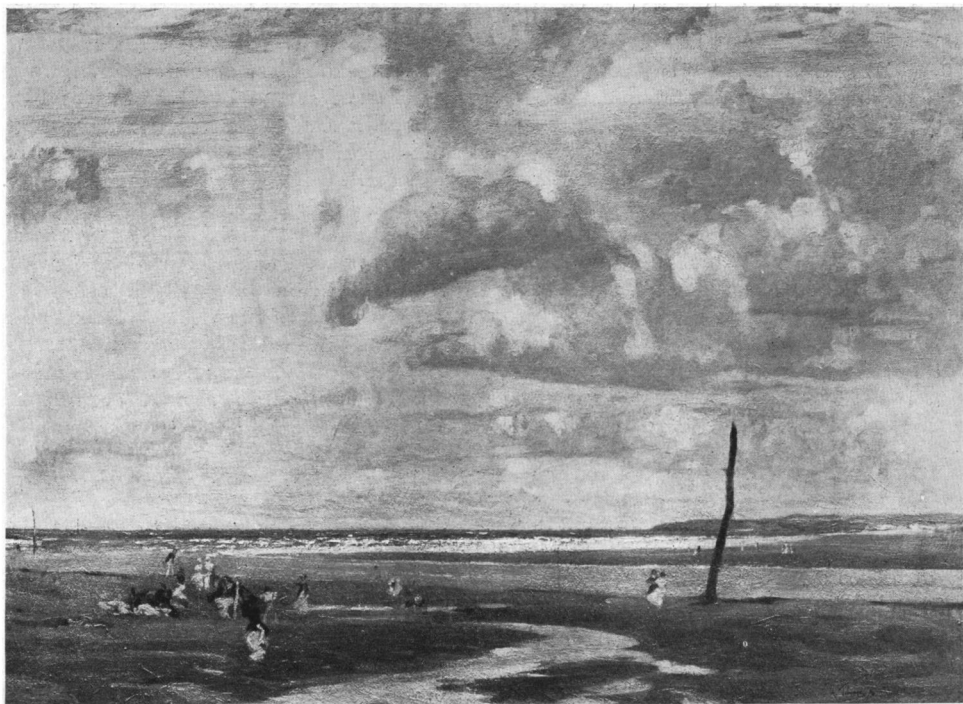
THE FOREIGN PAINTINGS

OF the eighty-eight paintings by foreign artists in the Carnegie Institute's annual exhibition, thirty-nine are the works of British painters. It is therefore perhaps not strange that among the foreign contingent the English carried off all the honors. The medal of the first class was awarded, it will be remembered, to an American, John W. Alexander, but the medal of the second class, which carried with it a cash prize of \$1,000, went to Frank Craig, of Surrey, England, for a discerning portrait of Sir John Jardine, Member of Parliament, and the medal of the third class, which carried with it a prize of \$500, was won by Algernon Talmage, of London, by a breezy coast-wise landscape entitled "The Kingdom of the Winds"; while to Alice Fanner, a member of the New English Art Club, a second honorable mention was given for a little impressionistic picture of a sunbedabbled walk at St. Valery on the Somme. Without question all of these paintings have special merit, but had they not been thus distinguished by the jury of awards it is quite probable that they would have attracted comparatively little attention.

One of the most striking and interest-

ing pictures in this exhibition is a figure painting by William Orpen, a three-quarter-length portrait study of a young woman on a beach at midday. It hangs at the end of the first large gallery, and though in a very high key and extremely delicate in color, carries admirably and is uncommonly effective. Without resort to trickery the impression of an atmosphere flooded with sunlight is perfectly rendered. The figure, furthermore, is placed in this atmosphere and a definite personality is interpreted. Here is a manner of painting as original as it is engaging, literally a new phase of art, yet built firmly on the old fundamental principles and as sound as it is sincere.

In this same gallery is to be seen, if one will hunt it out, a charming little picture by the late John M. Swan—"The Youth of Pan"—an imaginative composition produced, one may well believe, for the sheer pleasure of production—a painter's flight into the realm of fancy. Here also is Maurice Greiffenhagen's portrait of Maurice Hewlett, which certainly carries conviction, as well as Harold Speed's decorative painting, "Apollo and Daphne," and Frank Bramley's lovelorn maiden whom Cupid cruelly mocks—an



THE KINGDOM OF THE WINDS

ALGERNON TALMAGE

AWARDED MEDAL OF THE THIRD CLASS

odd picture, less bad than its title might indicate.

With the works of these Englishmen, furthermore, are to be seen the interior of a church in Northern Germany transcribed with great sincerity and no little skill by Adolf Fischer-Gurig, of Dresden, a boulevard of Paris at night interpreted with characteristic subtlety, by Henri E. Le Sidaner, and the Fountain at the Grand Trianon, pictured attractively by Raymond Charmaison. Two paintings, by Sir Alfred East, should also be mentioned, one a large picture of Venice, neither very colorful nor spontaneous, and the other a bit of English landscape, "The Manor House, Over-swell," a small canvas, toneful, effective, and possessing much distinction.

At one end of the second large gallery hangs a big canvas by Nicolas Fechin, of Kasan, Russia, picturing very solemnly "Bearing Off the Bride," and at the other end, in relatively the same position, is a canvas of even greater dimensions by Lucien Simon, of Paris, setting forth a

scene in comedy, a harlequin, a clown and a little maid, playing their parts, before a gracefully draped red velvet curtain. The contrast in theme is no greater than in manner—the Russian frank and literal, the Frenchman suave and superficial. To the right of the Fechin painting is a picture by Gaston La Touche, the interior of a Paris shop, gay with decorations and enlivened by shoppers. Art, it has been said, should reflect life, and on these grounds this picture has excuse and reason, but it is not a very interesting phase of modern life to which it holds up the mirror.

Very different in style and character is a painting in this same gallery by Genaro Befani, of Paris—the interior of a church, in Brittany, which is flooded with sunlight falling through a colored glass window, and frequented by devout worshippers. In this interpretation there is reverence not merely for the things of the spirit, but for beauty—real beauty which inevitably has profound significance.

Something more than charm, likewise,



ON THE BEACH: MIDDAY

WILLIAM ORPEN

is found in a group painting entitled "The Mother," by George Washington Lambert, who is set down in the catalogue as an Englishman. This is a large canvas representing four figures life-size and has a distinction of style quite out of the ordinary. An English woman, Laura Knight, of Cornwall, also makes a notable contribution, a picture of a group

of young people on the grass-grown hills by the sea, which is painted much in Mr. Benson's style with crisp color and fresh atmospheric effect. Stanhope Forbes, Harrington Mann, and René Prinnet are all well represented, as are also, by-the-way, the French impressionists, Monet, Maufra, Sisley and Raffaelli.

There is a marine by Julius Olsson,



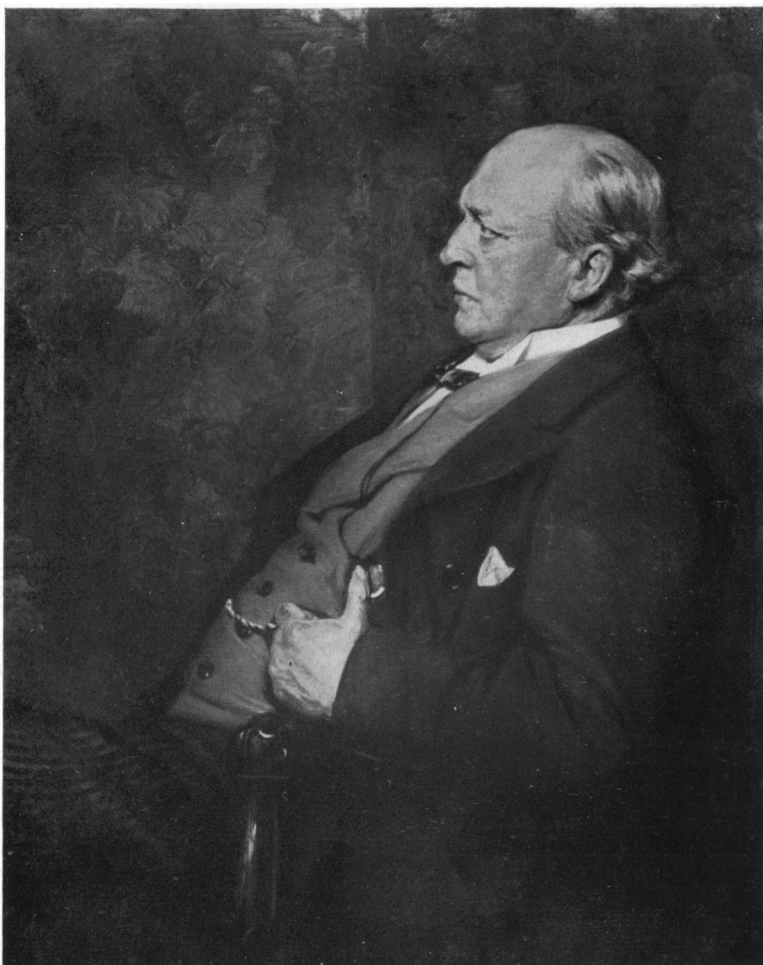
INTERIOR OF A CHURCH IN BRITTANY

GENNARO BEFANI

"Moonlight on the Cornish Coast," a characteristic imaginative landscape by Ménard, and two marines by Mesdag, the veteran Dutch painter of the sea.

Among all the portraits shown none is more notable, though less conspicuous for merit, than that of Henry James by

Jacques Blanche, which is reproduced herewith. A little hard perhaps and photographic, this painting reticently conserves its significance for those who bestow upon it more than passing attention. It is splendidly drawn, finely modeled, and an excellent characteriza-



PORTRAIT OF HENRY JAMES

JACQUES EMILE BLANCHE

tion, but it neither amazes by the cleverness of its technique nor mystifies by the subtlety of its rendering, and therefore it excites little wonder.

These are of course but a few of the more notable paintings among the many. The Austrian painter, Olga de Boznanska, makes, from the standpoint of individuality, interesting contributions, Nicolaus Chimona, the Russian, lends a virile note, and the works of Ludwig Dill and George Breitner add variety and certain distinction. All the nations have fair representation, unless, perhaps, Spain is excepted. It is without regard to nationality, however, that the pictures

were hung, and the fact is forced upon the observer that, after all, art is not a matter of either geographical or political divisions. As facilities for travel increase and means of communication are multiplied national characteristics are bound to grow less significant until eventually we shall have, it may be supposed, a great international art. Be that as it may, however, there is undoubtedly much to be gained through international exhibitions and great is the pity indeed that in no city in the United States except Pittsburgh are the best current works of foreign, contemporary painters to be seen from year to year.

L. M.